

ESPRIT ORCHESTRA 30TH ANNIVERSARY

THE TUNING
OF THE WORLD
SUNDAY,
OCTOBER 14, 2012

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IN THE TELUS CENTRE

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ALEX PAUK, CONDUCTOR



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WELCOME TO THE OPENING CONCERT OF OUR 30TH SEASON!

Thirty years have passed in the blink of an eye. It seems like yesterday that I was dreaming about forming an orchestra that would re-invigorate orchestral life for composers in Canada. Then, my vision was transformed into reality with corporate seed money that permitted our first concert to take place in the summer of 1983.

From the start, my attention was focused on commissioning the best composers and carefully selecting repertoire for imaginative concerts that were themselves like compositions. Discovery, encouragement, presentation, promotion and support of composers from all generations, in an international context, have been Esprit's hallmarks. Equal care has been given to building an excellent ensemble of musicians capable of and interested in giving composers their best in order to reveal the true nature of their musical creations. Naturally, it was a wonderful programming challenge to think of how our 30th Anniversary Season might reflect Esprit's essence today, yet look to past accomplishments and hint at future musical delights.

THE TUNING OF THE WORLD

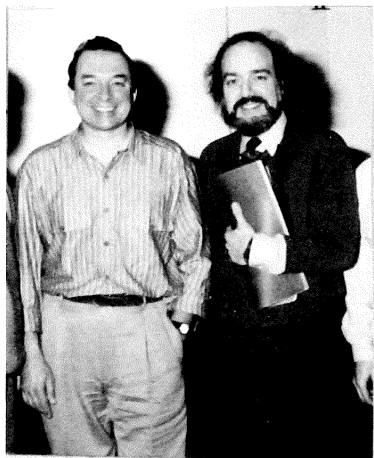
Opening our 30th Anniversary Season, this concert features the premiere of *Wolf Returns* by R. Murray Schafer, a magical, other-worldly work that incorporates chanting by members of Schafer's Wolf Project from the Haliburton Wildlife Reserve. Mythical overtones imbue the premiere of Rea's musical depiction of the legend of Ikaros. Alexina Louie's awe-inspiring *O Magnum Mysterium: In Memoriam Glenn Gould*, interweaves imagined sounds of the cosmos with strands of music by Bach and Mahler. The orchestral colors and pulsations of McPhee's *Tabuh-Tabuhan* and the immense power of *For the Whales*, Xenakis' work for large string orchestra, provide the special flare.

Sincerely,

A handwritten signature in dark ink, reading "Alex Pauk". The signature is fluid and cursive, with the first name "Alex" and last name "Pauk" clearly distinguishable.

Alex Pauk, Founding Music Director and Conductor

HAPPY 30th BIRTHDAY ESPRIT!



John Rea, Composer: Contemporary, *contemporain, l'esprit contemporain*, the current spirit, the things that are happening today, in the arts, in music, and in musical creativity, in new music in Canada, in new music from around the world, in new music today... I remember how, with great enthusiasm and infectious excitement thirty years ago, such thoughts and such words and phrases poured forth from Alex Pauk's imagination, from his effort to focus his energy on the creation of a new orchestral ensemble that would foster the production of new concert music written for orchestra *in Canada* ... The Esprit Orchestra. What a daring and

strange idea it seemed to be then – but a necessary one. And, if I may say so, even more necessary today.

Thirty years may have gone by in the twinkling of an eye, but the resonance and beauty of the music performed, the importance and the magnificence of the creative projects brought to fruition by Alex and his musicians and by his partner administrators and, above all, the devotion and hard work that have been dedicated to so many compositions continues to touch our ears and to touch our hearts and *nos esprits*.

Thank you Alex, and thank you also Alexina, for such a constant commitment to Canadian composers and to their imaginative and sonorous worlds. You've shown everyone in Canada that openness, newness, complex expression and glorious orchestral sound deserve our attention and merit our care. Let me wish the Esprit Orchestra another thirty years ... as rich and as rewarding as the last thirty!

R. Murray Schafer, Composer:

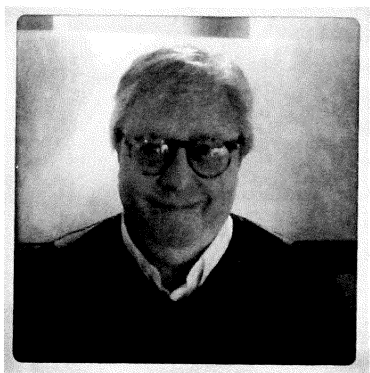
Of all the orchestras in Canada, none is more dedicated to Canadian music than the Esprit Orchestra conducted by Alex Pauk. The passion and talents of the orchestra and its conductor are revealed in every concert.



Alexina Louie, Composer:

You never know when an opportunity will arise, especially one that coincides with a dream. Alex Pauk and I were invited to one of the first events to be held in Roy Thompson Hall – a Business in the Arts award banquet. The construction of RTH was not even complete at that time. There were still wires dangling from the ceiling, but that did not detract from the black tie event. When I introduced myself to the businessman sitting next to me at the dinner table, he was intrigued, as he had never before met a composer. Through the course of the evening he wanted to know more about our lives and our colleagues. How could he, as a responsible corporate citizen, help composers in a direct way? I looked at Alex who was seated directly opposite me and said to him, “I think that person over there might have an answer for you.” He and Alex had several meetings to discuss the specific issue of the lack of opportunities for our contemporary composers to have their orchestral music heard. Soon, Mr. Boland became enthusiastic about the thought of providing seed money so that Alex could build the Esprit Orchestra – unbelievably, an orchestra dedicated solely to performing the art music of our time. And here we find ourselves, over hundred and seventy commissioned works later, celebrating a wonderful 30th anniversary.

As an addendum to the story, a few years after that evening, Clifford Boland, on behalf of Suncor Inc., was present at another Business in the Arts awards night. This time he was there not to wish for the Innovation In The Arts Award, but to receive it.

**David Jaeger, Producer, CBC Radio:**

Speaking as one who recorded & broadcast a majority of the Esprit concerts on CBC Radio 2 these past 30 years, I would like to thank you for revitalizing Canadian orchestral composition. In 1982 composers were actually being discouraged from writing for the orchestra. You and Esprit changed all that. We owe you our deepest gratitude for enriching our musical lives. I salute you!

ESPRIT ORCHESTRA

Alex Pauk, Music Director & Conductor

Flute

Douglas Stewart
Christine Little
Maria Pelletier, *piccolo*
Shelley Brown, *piccolo*

Oboe

Lesley Young
Karen Rotenberg, *english horn*
Jasper Hitchcock

Clarinet

James Shields
Colleen Cook, *bass clarinet*
Greg James

Bassoon

Jerry Robinson
William Cannaway, *contrabassoon*
Steven Mosher

Horn

Gary Pattison
Diane Doig
Michele Gagnon
Linda Bronicheski

Trumpet

Robert Venables
Anita McAlister
Michael Fedyshyn

Trombone

David Archer
David Pell
Herb Poole, *bass trombone*

Tuba

Scott Irvine

Piano

Stephen Clarke
Jeanie Chung
Benjamin Smith, *celeste*

Harp

Sanya Eng

Percussion

Ryan Scott
Trevor Tureski
Mark Duggan
Blair Mackay
Ed Reifel
David Schotzko

Violin I

Stephen Sitarski, *concertmaster*
Sandra Baron
Lance Ouellette
Anne Armstrong
Véronique Mathieu
Joanna Zabrowarna
Elizabeth Johnston
Renee London
Kenin McKay
Laurel Mascarenhas

Violin II

Bethany Bergman
Hiroko Kagawa
Louise Pauls
Michael Sproule
Janet Horne
Erica Beston
Alexa Wilks
Jeewon Kim

Viola

Douglas Perry
Rhyll Peel
Katherine Rapoport
Nicholas Papadakis
Gregory Campbell
Ivan Ivanovich

Cello

Paul Widner
Marianne Pack
Olga Laktionova
Margaret Gay
Mary-Katherine Finch
Garrett Knecht

Bass

Tom Hazlitt
Robert Wolanski
Natalie Kemerer
Eric Lee

THE TUNING OF THE WORLD

Sunday October 14th, 2012

Alex Pauk, Music Director and Conductor

- | | |
|---------|--|
| 7:00 pm | Book Launch: R. Murray Schafer's autobiography
<i>My Life on Earth and Elsewhere</i> (main lobby) |
| 7:20 pm | Pre-Concert Talk
Composers Alexina Louie, R. Murray Schafer
and John Rea |
| 8:00 pm | Concert |

PROGRAMME

- | | |
|-------------------|--|
| John Rea | <i>Ikaros agog ... Daidalos on edge</i> (2012)
Esprit Orchestra commission and world premiere |
| Iannis Xenakis | <i>For the Whales</i> (1982) |
| R. Murray Schafer | <i>Wolf Returns</i> (2012)
Esprit Orchestra commission and world premiere |

INTERMISSION

- | | |
|---------------|---|
| Alexina Louie | <i>O Magnum Mysterium: In Memoriam Glenn Gould</i> (1982); re-orchestrated by John Rea for 34 divisi strings in 1999. |
| Colin McPhee | <i>Tabuh-Tabuhan</i> (1936)
1. <i>Ostinatos</i>
2. <i>Nocturne</i>
3. <i>Finale</i> |

**CHANTING GROUP FROM R. MURRAY SCHAFER'S
WILDERNESS PROJECT
AND WOLF SHALL INHERIT THE MOON**

And Wolf Shall Inherit the Moon (the Wolf Project) is the *Epilogue* of R. Murray Schafer's *Patria* Cycle of large-scale music/theatre works. (www.patria.org). The Wolf Project is an eight-day ritual-drama, performed annually in the wilderness forest by a group of people who camp there, designed to reunite Wolf and the Princess of the Stars, and thus save the world from destruction. Anyone interested in becoming a member of the Wolf Project may contact andwolfshallinheritthemoon@gmail.com for further information.

Aidan Turtle Shenkman
Antonio Deer Wolfson
Chaiora Crow Haylestrom
Charlie Bear Cumberland
Chuck Deer Shenkman
David Beaver Buley
Gayle Squirrel Young
Jan Beaver Buley
Jesse Fox Stewart
Judith Fox Parker
Marie-Jeanne Crow Haylestrom
Margaret Turtle Johnson
Mary Bear Wing
Michael Bear Cumberland
Murky Turtle Schemer
Naim Squeaver Scriver-Senecal
Nafshiya Crow Haylestrom
Nathalie Castore Senecal
Neal Turtle Howard
Nicola Deer Oddy
Paul Squirrel Scriver
Pennelope Beaver Cookson
Rebecca Loon Danard
Tilly Bear Kooyman
Rae Bear Crossman
Sahara Crow Haylestrom
Sarah Bear Cumberland
Steven Crow Haylestrom

(Chant leader – David Buley)

ALEX PAUK

Music Director and Conductor

Alex Pauk, composer, conductor and educator, revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. Esprit, with a core of 70 top instrumentalists, Canada's best soloists, and an annual subscription series in Toronto, encourages composers to take bold new directions. Through building and sustaining Esprit's high calibre performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, outreach projects, tours, and interdisciplinary arts and media ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor he attains excellent performances on stage and in recordings. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Arts Awards. He was named *Musician of the Year* (1999) by peers at the Toronto Musicians' Association, was a recipient of Canada Council for the Arts Molson Prize (2007) and has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's commissioning, of Canadian composers of all ages and stylistic trends, is central to his work. He has been a leader in taking new music out of the concert hall and to people in their communities. Under Pauk's direction, Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and innovative programming.

Alex Pauk has a very wide range of experience as a composer with works for every kind of performing ensemble, the theatre as well as dance companies. Revealing this depth of experience, his most notable compositions include *Touch Piece*, a multimedia work for full orchestra, 16 channel surround sound with digital sound track, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment and fabric sculptures with special theatrical lighting; *Farewell to Heaven*, a full length work for the Menaka Thakkar Indian Dance Company; three works involving important Canadian virtuosos: *Concerto for Harp and Orchestra*, *Concerto for Two Pianos and Orchestra* and *Flute Quintet*.

His newest work, *Musiques immergées*, for chamber orchestra and audio playback, received its world premiere in Montréal with the SMCQ on November 10th, 2011.

STEPHEN SITARSKI

Concertmaster

An Oakville native, Stephen SitarSKI enjoys an incredibly varied career as a violinist and musician. Acclaimed nationally in performances of Baroque music through to contemporary and jazz, he is also a recognized conductor, adjudicator, teacher and music administrator. Currently Concertmaster of the Kitchener-Waterloo Symphony, he has also led many other Canadian orchestras including the Vancouver Symphony and Ottawa's National Arts Centre Orchestra, as well as orchestras in the United States and Europe.

He frequently appears as soloist with orchestra and, along with much of the standard repertoire, performs concertos written especially for him by Canadian composers. In April, 2009, as part of the Open Ears Festival, Stephen performed R. Murray Schafer's violin concerto 'The Darkly Splendid Earth: The Lonely Traveller'. In March, 2011, he was guest concertmaster and featured soloist for the National Ballet Orchestra's programs Eugene Onegin and Russian Seasons.

He is 1st Violin of the Canadian Chamber Ensemble, a founding member of Trio Laurier, and is a regular participant in diverse chamber groups and festival events both nationally and internationally with many of Canada's finest musicians. He is also a frequent performer with Toronto's acclaimed Art of Time ensemble as well as Soundstreams.

Routinely heard throughout Canada on disc and on live radio broadcasts, SitarSKI has also performed countless television and film scores, including the violin solos in the Hollywood film 'Being Julia'. A dedicated educator, Stephen is a faculty member of the National Youth Orchestra of Canada, Wilfrid Laurier University and Glenn Gould School.

"SitarSKI finds the inner truth and beauty of the music and this is what he communicates."

In recognition of his outstanding artistic contribution to the Kitchener-Waterloo community, he is a recipient of the Kitchener-Waterloo Arts Award for Music.

John Rea

Ikaros agog ... Daidalos on

Wanting to fly on one's own.... Don't we all? For the youthful Ikaros, such a feeling gnaws at him. It would be his father who provides him with his first and only set of hi-tech ns of the day. For his safety.

Daidalos, we should remember, was a precocious 'soft'-ware engineer working with wax and with feathers. And he was also known for making the first internet, the Labyrinth of King Minos, and from which at present he must escape. One imagines Ikaros all agog, fluttering those wings for a few brief moments before he truly is obliged to fly. And then, with his father's admonitions more or less understood (no time for any user manual), he pushes off.

Soon his head points down and then side to side incessantly, for Ikaros is obsessed – maybe bewitched – by the tremors his body creates. And he marvels so much at what he sees as his inconceivable prowess, his wireless mobility (no zip-line) and his lively agility.

Securely fastened now to his own wings, Daidalos joins his airborne son and, being terribly on edge, he calls out at once to Ikaros: Watch where you're going!

Keep your eyes on the corridor ahead, not on your wings! Don't go too fast! Not so high!

The sun shone brightly that beautiful day. And it was warm....

Such were the impressions that turned over and over in my mind as I composed Ikaros agog ... Daidalos on edge.

Thanks to a grant from the Canada Council, the Esprit Orchestra commissioned this work from me for its thirtieth anniversary season. It is dedicated to its founder and conductor, Alex Pauk.

Iannis Xenakis

For the Whales (1982)

For the Whales is a short (between 2 and 3 minutes) composition for string orchestra. The piece was composed in 1981, with the intention that its score appear in an anthology of artworks published in support of the environmental organization Green-peace. (Because of this unique compositional and publication history, the work was not performed until December of 1983.) Xenakis wrote in the foreword to his score that "[t]he fight for the right to live of the whales and the dolphins is part of the fight for human rights, trampled upon so much just about everywhere today."

Despite its brief duration, *For the Whales* features a vast array of striking string effects. Glissandi rising from the lowest depths and becoming high tremolo harmonies lead to colliding fragments of melody, and the work's closing section is heralded by an impressive storm of stochastic

pizzicato notes. The music draws to a close with a dramatic unison glissando recalling the unmistakable sound of whale song.

R. Murray Schafer *Wolf Returns* (2012)

Wolf Returns is a strange piece. In it I have tried to bring together two quite different musical presentations.

1. A new work for Alex Pauk's *Esprit Orchestra*.
2. Some chanting from *And Wolf Shall Inherit the Moon*.

Members of the "Wolf Project", as it is called in its short form, are of all ages and professions. Each year they gather to repeat an eight-day ritual in which we draw inspiration from nature and celebrate it in a variety of musical and dramatic forms.

Music performed in natural environments particularly in the wilderness — is very different from music performed in concert halls. Play an aubade on a flute and the birds will reply. Put your ear to a tree trunk and you may hear the thumping of a distant moose. And you can howl like a wolf and frequently hear a pack of wolves howl back in return.

In short, you can dialogue with nature; but you can only listen to an orchestra. In the forest, you can exchange sounds with other creatures, while in the urban concert hall, you are not expected to participate in the creation of

music. You are a listener to music that has been prepared by others.

What is "acoustic ecology"? It is the relation between sounds and their environment. We have poisoned much of our urban environment with too much sound at high volume. We have been forced indoors, where even there, we often find ourselves listening at length to amplified sound.

I live in the country where I hear sounds near and far in all directions. They bring me information from the distance. There is no distant listening in the city, and *pianissimo* is a word without meaning. Should a composer think about this? I think so.

I have always liked singers and speakers who communicate without a microphone. Did you know that there is no way to harm yourself or others with your naked voice? God was a first-rate acoustical "engineer" (among other talents).

The orchestra for *Wolf Returns* creates a lot of busy noises, suggestive of urban life, but it frequently fades out to let us hear the distant singers. The chants they sing are by members of the project. Over the years we have accumulated many, but I have chosen five that are representative:

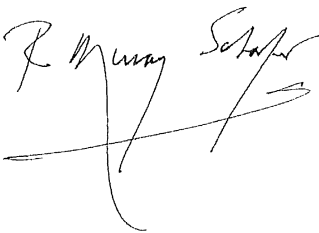
1. *Wolf Chant*, for dialoguing with wolves
2. *Chant for the Spirits of Hunted Animals*

3. *Mosquito Chant* – to keep mosquitoes away
4. *Healing Chant* sung when someone is ill. We make a circle around their tent and sing to them
5. *Rain Chant* to prevent, (or to summon) rain

There are a lot more chants for particular occasions, but this will give you an idea of how seriously we take chanting in the *Wolf Project*.

What can I say about the orchestra? Orchestras are urban organizations. They represent the growth of sound and the expansion of Western civilization. They fill us with excitement and, occasionally, fear. Orchestral instruments are made from expensive materials. They represent the wealth, materially and culturally, of an evolving and highly educated society.

Can a well-stocked orchestra and a small band of distant singers both survive? The Sphinx shakes his head...



Alexina Louie

***O Magnum Mysterium: In Memoriam Glenn Gould* (1982)**

In 1981 I was approached by John Rea, a professor at McGill University, to write a piece for the Music Department's student string

orchestra to be premiered at McGill's new music festival. I remember wondering how I could encourage the students to show up for all the rehearsals and, finding my solution, I wrote each of the 44 players their own individual part. In this way, if one of them skipped a rehearsal, their part would be missing as it wasn't being covered by ten other string players. Once made, this decision offered me the opportunity to explore complex harmonies, forms, structures, and interesting/convoluted juxtapositions of material.

Brilliant electronic images of the universe served as the initial inspiration of my composition; however, the shattering news of Glenn Gould's death interrupted my focus, leaving me to reflect on mortality and the meaning of being an artist. Through this time I listened to musical works that were most meaningful to me and consoled myself at the piano. I also attended the memorial service where we, a group of 3,000 people, participated in the singing of hymns and chorales, including *Nun Danket Alle Gott*. The effect of that mass of people sharing a common grief was overwhelming. It was during this time that the focus of my string orchestra piece began to change, and quotes of the chorale as well as pieces that I played on the piano, appeared in my score in a rather fantasy-like reverie, some quite clear and untampered with, others quite distorted. Throughout its fabric are woven fragments of Bach: the chorale, the Allemande

from French Suite in G, the Air on a G string from the Orchestral Suite No. 3, as well as the *Prelude and Fugue in B flat minor* juxtaposed upon one another. The final quotation is from the last movement of Mahler's *Das Lied von der Erde*: "der Abschied" — the Farewell.

In 1999 choreographer Dominique Dumais called me about the possibility of using my piece for a new work for The National Ballet of Canada. It was to be part of a whole evening of works "Inspired by Gould." I was thrilled save for one problem — the complement of strings in the ballet orchestra was 34, not the original 44 of the McGill University string orchestra. My friend and colleague, John Rea, who initially contacted me about composing the original, agreed to re-orchestrate it for the smaller divisi strings. He made it possible for my piece to serve as the score for a truly remarkable ballet. When first approached, I had horrible visions that my work, so deeply personal and so unusual in its woven tapestry of sound, would be trivialized by the addition of dance. I need not have worried because Dominique understood the meaning of my piece. Rather than diminishing my composition, through her passion and artistry, she created a work that was greater than the sum of its parts. The ballet, *one hundred words for snow*, was acclaimed and has been restaged by The National Ballet of Canada on a number of seasons.

O Magnum Mysterium: In Memoriam Glenn Gould is my expression of wonder at the mysteries of music, of the universe, and of being an artist, as well as an expression of grief over the premature death of a great musician.

Colin McPhee

***Tabuh-Tabuhan* (1936)**

Tabuh-Tabuhan was composed in Mexico in 1936 and first performed by Carlos Chavez and the National Orchestra of Mexico City. It was written after I had spent four years in Bali engaged in musical research, and is largely inspired, especially in its orchestration, by the various methods I had learned of Balinese gamelan technique. The title of the work derives from the Balinese word *tabuh*, originally meaning the mallet used for striking a percussion instrument, but extended to mean strike or beat. *Tabuh-Tabuhan* is thus a Balinese collective noun, meaning different drum rhythms, metric forms, gong punctuations, gamelans, and music essentially percussive. In a subtitle, I call the work *Toccata for Two Pianos and Orchestra*.

Although *Tabuh-Tabuhan* makes much use of Balinese musical material, I consider it a purely personal work in which Balinese and composed motifs, melodies, and rhythms have been fused to make a symphonic work. Balinese music never rises to an emotional climax, but at the same time has a terrific rhythmic drive and symphonic surge, and this partly

influenced me in planning the form of the work. Many of the syncopated rhythms of Balinese music have a close affinity with those of Latin-American popular music and American jazz – a history in itself – and these have formed the basic impulse of the work from start to finish.

To transfer the intricate, chime-like polyphonic figurations of the gamelan, keyed instruments, and gongs, I have used a "nuclear gamelan" composed of two pianos, celesta, xylophone, marimba, and glockenspiel. These form the core of the orchestra. The various sounds produced by hand-beaten drums are simulated by pizzicati in the cellos and basses, low harp, and staccato piano tones. I have included two Balinese gongs of special pitch, and Balinese cymbals, to which are added further gong tones simulated by pianos, horns, etc. Around these more exotic resonances, a comparatively normal orchestra amplifies and extends the different timbres to their maximum intensity. For the rest, the percussion element is simple, including only large cymbal, triangle, sandpaper, and bass drum.

The form of *Tabuh-Tabuhan* is more or less that of the classical symphony. There are three movements: *Ostinatos*, *Nocturne*, and *Finale*. This may not be the place to point out all the purely Balinese motifs. Suffice it to say that the flute melody in the *Nocturne* is an entirely Balinese flute tune, taken down as played.

The syncopated *Finale* is based on the gay music of the xylophone orchestras which accompany popular street dances. This is heard in its authentic form at the beginning of the work and given the grand treatment at the end.

Esprit Orchestra gratefully acknowledges the support of Canada Council for the Arts for commissioning of new works by John Rea and R. Murray Schafer.



Canada Council
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du Canada

John Rea

During every musical season for the last number of years now, Montreal composer John Rea brings forth new and imaginative compositions. In 2009, he wrote *Beauty dissolves in a brief hour*, music theatre for two sopranos and accordion, while in 2008, he wrote incidental music for two theatrical productions. The year 2007 saw the premiere of *Singulari-T (Tombeau de Ligeti)*, for chamber ensemble. And in 2006, the Montreal Symphony Orchestra presented his violin concerto, *Figures hâtives*, a commission of the MSO; in 2005, first performances of *Accident: Tombeau de Grisey* took place in Paris and Montreal; in 2004, *Lent Chagrin*, for voice and piano.

As to his re-orchestration for 21 players of Alban Berg's operatic masterpiece, *Wozzeck*, commissioned and first performed by the Nouvel Ensemble Moderne in 1995 at Banff: many productions have taken place since then around the world, the most recent at San Francisco and Portland (Oregon) in 2010, Meiningen (Germany) in 2011, and Salzburg (Austria) in 2012.

Among other of his creative projects: transcriptions of several *Études pour piano* by György Ligeti for L'ensemble de percussion, Sixtrum (2009-11); *Schattenwerk*, for two violins (2003); *Man Butterfly* (2002) for 27 musicians and Disklavier; *Sacrée Landowska*, music theater

for actress/harpsichordist and eight musicians (2001).

In addition to his activities as a composer, John Rea has lectured and published articles on new music and, since 1973, has taught composition, theory and history at McGill University where he served as Dean of the Faculty of Music (1986-1991), today the Schulich School of Music. He recently completed long tenures on the editorial board for the French-language new music journal, *Circuit: musiques contemporaines*, and the artistic/programming committee of the Société de musique contemporaine du Québec.

Iannis Xenakis

Iannis Xenakis was born in 1922 to Greek parents in Braila, Romania. He was introduced to music by his mother and her early death when the composer was five years old left him, in his words, "deeply scarred." Xenakis was educated first at a boarding school on the Greek island of Spetsai in the Aegean and then later at the National Technical University in Athens, where he studied civil engineering while also taking lessons in harmony and counterpoint.

Xenakis' studies were interrupted by the 1941 German invasion and occupation of Greece and then, at the end of World War II once the Soviet Army had forced the withdrawal of the Nazi army, by the British occupation, and it was not until 1947 when he completed his engineering degree. In the

interim, Xenakis was active in the Greek Resistance, joining the communist National Liberation Front. These activities cost him dearly. In one battle, a shell to the face almost killed him and resulted in the loss of his left eye. And the post-1947 right-wing government's round-up of former Resistance members forced Xenakis to flee to France.

While in France, Xenakis' troubles continued: the Greek government condemned him to death, and this sentence was not lifted until 1974 with the fall of the Regime of the Colonels and the restoration of Greek democracy. But Xenakis' remarkable creative energy drew him to the attention of important cultural figures in Paris, where he had settled, and he began working with the renowned architect Le Corbusier, first as an engineering assistant and later as a full-fledged collaborator. (Xenakis designed the Philips Pavilion for Expo 58 in Brussels, working from a sketch by Le Corbusier.) At the same time, Xenakis began studying with the celebrated composer Olivier Messiaen. Messiaen recognized Xenakis' unusual musical brilliance and encouraged him to put his training in mathematics and engineering to use in his music. Xenakis' first great success, his orchestral *Metastaseis* of 1953-1954, was drawn from a work he had composed under Messiaen's tutelage.

After a life packed with musical activity and travel, Xenakis died in Paris in 2001. He left behind one

of the most remarkable musical oeuvres of the last century. He composed numerous works for acoustic and electroacoustic resources, much electronic music, and he was a pioneer in computer music. He designed a series of large-scale multimedia works involving architecture, music, and light, which he called "polytopes." He wrote widely on music and culture and authored an influential theoretical work, *Formalized Music*. He founded a computer-assisted composition centre, the Equipe de Mathématique et Automatique Musicales, in 1966, and he developed UPIC, a computer system that converts images input to a graphical computer interface into music.

R. Murray Schafer

Born in Sarnia, Ontario in 1933, Murray Schafer has won national and international acclaim not only for his achievement as a composer but also as an environmentalist, educator, literary scholar, visual artist and provocateur. After receiving a Licentiate in piano through the Royal Schools of Music (England) in 1952, he pursued further studies at the Royal Conservatory of Music and the University of Toronto, followed by periods of autodidactic study in Austria and England which encompassed literature, philosophy, music and journalism. A prolific composer, he has written works ranging from orchestral compositions to choral music as well as musical theatre and multi-media ritual. His diversity of interests is reflected by the enormous range

and depth of such works as *Loving* (1965), *Lustro* (1972), *Music for Wilderness Lake* (1979), *Flute Concerto* (1984), and the *World Soundscape Project*, as well as his 12-part Patria music theatre cycle. His most important book, *The Tuning of the World* (1977), documents the findings of his *World Soundscape Project*, which united the social, scientific and artistic aspects of sound and introduced the concept of acoustic ecology. The concept of soundscape unifies most of his musical work, as well as his educational and cultural theories.

His other major books include *E.T.A. Hoffmann and Music* (1975), *Ezra Pound and his Music* (1977), *On Canadian Music* (1984), *Voices of Tyranny: Temples of Silence* (1993), and *The Thinking Ear: On Music Education* (1986). He has received commissions from numerous organizations as well as several prizes. He was the first winner of the Glenn Gould Prize for Music and Communication as well as the Molson Award for the arts. In 2005 he was awarded the Walter Carsen Prize, by the Canada Council for the Arts, one of the top honours for lifetime achievement by a Canadian artist.

Alexina Louie

Alexina Louie's music is shaped by her West coast sensibility. Her desire for self-expression, her sound world (shaped by studies in new instrumental resources and timbre at the University of California's unconventional School

of Music in San Diego), as well as her explorations of Asian music, art and philosophy have contributed to the development for her unique voice. While her music is expressive and communicative, it is often highly dramatic and it pushes the boundaries of convention and tradition.

Her works include those for soloists, ensembles, orchestras, as well as music for television, dance, and film. Conductors of her music include Sir Andrew Davis, Leonard Slatkin, Kent Nagano, Charles Dutoit, Peter Oundjian, among others.

She has received many commissions, awards, and prizes. *Burnt Toast*, the ground-breaking made-for-TV domestic comic opera created with librettist Dan Redican and director Larry Weinstein, was awarded the Grand Prix at the prestigious 43rd Golden Prague Film Festival (2006). Other collaborators include choreographers Matjash Mrowzewski and Dominique Dumais with whom she worked at the National Ballet of Canada. Her mainstage opera, *The Scarlet Princess*, was created with Tony award-winning playwright, David Henry Hwang and was presented in concert by The Canadian Opera Company in 2002.

In October 2012, she will join The National Arts Centre Orchestra on a tour to the North where her work, *Take the Dog Sled*, scored for Inuit throat singers and chamber ensemble, will be performed in Iqaluit, Yellowknife,

Whitehorse and Ottawa. This will be her fourth trip to Northern Canada.

Alexina was invested as an Officer of the Order of Canada in 2006. She is also a recipient of the Order of Ontario, the Léger Prize, the Chalmers National Music Award, the National Arts Centre Composers Award, an honorary doctorate from The University of Calgary and multiple Juno Awards.

Colin McPhee

Colin Carhart McPhee was born in Montreal in 1900, but he grew up in Toronto (a place where Victorian morality, at least, was rumoured to still be alive as late as 1965!). It was there he premiered his *First Piano Concerto* with Toronto's New Symphony Orchestra long before he was legally allowed to even toast his success with anything stronger than a sarsaparilla soda. McPhee hated the provincialism of the place from the very beginning. As he matured, he grew to despise Toronto's Victorian sensibilities. He escaped to Paris and New York as soon as it became possible to do so.

In Paris, McPhee made a notoriously characteristic decision NOT to study with Nadia Boulanger, as so many composers of his generation had. He opted instead for New York, and the more avant-garde composer Edgard Varèse. In New York, he met the woman who would soon become his wife, Jane Belo. She was a budding

anthropologist, and on the rebound from her first marriage to a very rich man. One night at an exotic dinner party on Manhattan's East Side, Colin and Jane heard the siren song of Balinese gamelan music, scratchily captured on primitive early cylinder recordings from Bali. Within a matter of months, they were married and steaming across the Indian Ocean to the island of their dreams.

Bali was just about as far away from western culture as one could go, back in 1931. It became, for McPhee, what Samoa was for Robert Louis Stevenson or what Tahiti was for Paul Gauguin. East met West with fascinating results.

Colin and Jane used Belo's alimony income to build a comfortable "house" high up in the palm-shrouded hills that surround the island's sacred central volcano. They used McPhee's cross-cultural imagination to enter the unbelievably rich creative tradition of Balinese society. They went native.

Throughout the 1930s, Colin McPhee immersed himself in an intensive investigation of Balinese gamelan music – which was quite literally everywhere in Bali. McPhee criss-crossed the island in search of arcane local variants of both instrumentation and tunes. He painstakingly notated the melodic and percussive complexities of every gamelan piece he heard played. Their titles were as exotic as their sounds: "Cow Drinks"; "Toad Climbs Paw-

Paw”; or “Burning Grass”. In many ways, McPhee quite literally and quite personally saved the Balinese gamelan tradition. During the time that he lived there, he happily commissioned the formation or reconstitution of gamelan ensembles that were already dead or definitely dying. He wrote a musicology masterpiece called *Music in Bali* which is still the standard textbook at the prestigious Conservatory of Music and Dance, in Bali’s capital city, Den Pasar. McPhee’s name remains a household word in Bali. His musical achievements are only now beginning to be acknowledged by the rest of the world.

Tabuh-tabuhan will always be McPhee’s signature piece. In the midst of its composition, in the middle of 1936, Colin wrote to Henry Cowell announcing the imminent arrival of a “concerto for two pianos and large orchestra using Bali, Jazz, and McPhee elements”. It would be difficult to come up with any more accurate explanation of the musical forces deployed. Melodies and rhythms have been borrowed from Bali. Jazz links are everywhere. And the ultimate result is quintessential, classical Colin McPhee. It received a standing ovation without another performance, however, for more than a decade, despite McPhee’s best efforts to bring it to the attention of a number of prominent conductors. The piece received its first North American radio broadcast performance in 1949.

By then, McPhee was in the middle of a desperate drinking depression. He had never really recovered from the painful separation of actually leaving Bali – which coincided with the end of his marriage to Jane Belo. Theirs had been a rather bizarre relationship from the very beginning. He was openly gay. She was clearly bisexual. Bali had allowed them to go their own ways. For a short while in the 1940s, McPhee lived in a cooperative brownstone in Brooklyn where his roommates include Carson McCullers, Benjamin Britten, Peter Pears, Truman Capote, Paul Bowles, Jane Bowles, Leonard Bernstein and Gypsy Rose Lee! McPhee and Britten and Bowles and Bernstein apparently fought for periodic possession of the grand piano. One could only have wished to be a fly on the wall.

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